Vol. IV 1988 No. 1

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in

VISTAS

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VISTAS

An Educational Publication

The V.O.L.N. Press

Merion Station
PA 19066

Editor—Violette de Mazia

Associate Editor—Ellen Homsey

Printed in the United States of America
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The essays, etc., appearing in the issues of this journal will, for the most part, be derived from the work of seminar students, alumni, and members of the staff of The Barnes Foundation Art Department. On occasion, we shall publish articles and pieces not directly concerned with the Foundation's philosophy but representing original work by the Art Department's students and outside contributors which the editorial staff considers to be of general interest to Vistas readers.

Henri Rousseau

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VISTAS

Vol. IV No. 1

1988

Henri Rousseau: from "primitive" to Primitive

by Harry Sefarbi*

In the lore of modern art, Henri Rousseau is the Sunday painter who retired from the Paris Municipal Toll Service in 1885 to devote himself to painting, and immediately emerged as a fully formed artist—an artist as fully formed in 1886 as he was to be in 1910, the year of his death.

The legends that cluster about Rousseau smack of martyrology: there is Rousseau the prophet, who materialized out of nowhere; there is Rousseau the innocent, crucified by a critical press; there is Rousseau the primitive, the unrecognized precursor of a modern art to come. And then, after years of punishing disrespect, there is Rousseau the transfigured, no longer an eccentric and a laughingstock but an *Artiste-peintre*—his work hailed by the avant-garde for its invention and originality, his person revered by the viewing public for the simplicity and unworldliness of his painting.

Since Rousseau's work was fully formed from its beginnings, how does one account for this transformation from the ridiculed to the admired? This paper proposes to investigate the forces that played a part in bringing that shift about and to explore the nature of Rousseau's work, particularly the meaning of Primitive as it applies to him.

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Legends aside, the facts of Rousseau's life prove him to be human and very much of this world. According to Coquiot, an official at the *Independants,* Rousseau could be as conceited and disagreeable as anyone. He saw himself as important in the art world (he kept an annotated collection of his notices). He saw himself as "creative"—the inventor of the portrait-landscape, for example. He was a man who pursued women. He wrote plays. He was arrested and tried on two occasions—once for petty theft, for which he spent a month in jail; and once for forgery, at which time he was saved from prison by bringing one of his paintings into court to attest to his "innocent" nature. He ran up a considerable debt (never paid) for paint and canvas with the dealer Foinet. In short, he was a man like other men, but ambitious and aspiring, and his art, like all art, resulted from his experiences in the real world and in the world of art.*

In principle, a painting that is a work of art, "divinely inspired" or not, is the result of an experience that the artist had in the world as objectified in a canvas. Further, the *meaning* of a canvas grows out of the experience that the observer undergoes in his interaction with that painting, an experience parallel to that of the artist. Although the legends that surround Rousseau can flavor the experience, the meanings of his work are determined both by what his canvas shows and by what is brought along to interact with it. Understanding Rousseau's paintings, as those of any artist, depends on objectifying this interaction and isolating what is aesthetically relevant from the tangle of meanings with which every experience begins.

The first response of a viewer to Rousseau's pictures might be to see them as Folk Art—the handwork of a country craftsman. For example, "The Fishermen" (Plate 55)—a scene of trees and houses and anglers silhouetted in opaque pigment against the transparent nothingness of the sky—has the quality of a

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*Curiously, some facts of his life are not unlike those of some of his "sophisticated" contemporaries. Like Matisse, he played the violin and gave lessons in drawing and painting, and his wife, like Mme Matisse, opened a shop to help with the finances. To supplement his pension, he walked the streets of Paris checking on the distribution of the newspaper *Le Petit Parisien,* even as Paul Gauguin had gone about putting up *affiches.* He was taken up by the literary and artistic circles of his day, as was Gauguin. Like the Steins, he held soirées in his studio, to which the famous of Paris sought invitations, although his evenings often ended up more convivial than did those of the Steins.

reverse-glass painting* and, like other small Rousseau landscapes, would look very much in place as part of a Sheraton mirror (*e.g.*, Plate 6) or an early American "Terry" clock (*e.g.*, Plate 25). "Woman in Front of a Church" (Plate 13) has the look of embroidery, while the flowers shown in the still life on Plate 10 have the feel of quilting or of appliqué augmented by crewel work. In yet another still life (Plate 9), stencils come to mind; both flower pieces have backgrounds that are painting-on-velvet-like in their appeal. "Past and Present" (Plate 15) is very much a country family record, while the nude of "Unpleasant Surprise" (Plate 18) suggests a handcrafted ivory bas-relief. "Scouts Attacked by a Tiger" (Plate 46) has a lace-curtain jungle, with intricate paper-cutout growth (see, *e.g.*, Plate 45).

Like much Folk Art, all of the above paintings employ detail and clear-cut contour and have a strong sense of the decorative. They have a homemade quality. It seems pertinent to remember that Henri Rousseau was the son of a tinsmith and hardware dealer. Many of the aspects of his paintings suggest an artisan background. Perhaps it was the tinsmith's malleable material, easily cut into shapes for a utensil or a wall sconce, that early determined Rousseau's vision and made his own shapes seem "right." The foliage silhouetted against the sky in "Scouts Attacked by a Tiger" could be executed in tin or wrought in iron, so like are its patterns to the ornate shapes of escutcheons and hinges turned out for use in rural areas.

Rousseau does seem to have sprung full-blown as an artist at age forty-one; there is little prior work that survives in which to trace his development. Like the Folk Artist, who depends more on natural talent than on training, he appears to have taken to his craft as naturally as one takes to the language of mother, and, like the work of country craftsmen, Rousseau's paintings have a sense of homespun authority. Unlike Folk Artists, Rousseau had as his goal the Salons of Paris, and, unlike the work of the specialists of the French Academy, his work ranges through virtually every subject of painting: he produced portraits of himself (*e.g.*, Frontispiece) and of his circle of neighbors and supporters, genre scenes, such as marriages and chris-

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*Reverse-glass paintings are commonly found on Sheraton mirrors (*e.g.*, Plate 6), on the doors of old clocks, or as framed decorations on the walls in rural communities. They are carried out on what is to be the back of a panel of glass. Details, such as highlights or color accents, that would ordinarily be painted last are painted first; the background, instead of being painted first, is painted last. When the painting is finished, the pane of glass is turned over and displayed with the paint behind the glass. The glass gives a hard smoothness and adds brilliance to the color; it also serves as a protective surface.

tenings (*e.g.,* Plates 15 and 56), plus military, patriotic, and sportive events; also, there are to be found bouquets of flowers (*e.g.,* Plates 9 and 10) and landscapes of Paris and its suburbs (*e.g.,* Plates 39, 40, 42 and 44); to these add allegorical pictures, and, toward the end of his life, the jungle scenes (*e.g.,* Plate 12).

"Scouts Attacked by a Tiger" (Plate 46) carries other attributes found in Folk Art: color compartments, coarse relief, stark silhouettes. The tiger, whose lunge is a leaping shape, has the plush color and soft stripes of a painting on velvet. The blades of grass (swamp grasses?), treated as compartments of color, ask to be woven in modulated shades of dark green wools. The moon/sun (which, unfortunately, does not show too well in the photograph reproduced here), encrusted and lustrous against a smooth luminous infinity, seems about to smile and move on like the revolving circle-face on our grandfather clock (*e.g.,* Plate 5).

Whatever the aspects of Folk craft found in Rousseau's work, they are expressed in his medium: oil paint (from Foinet!). The pigment, brushed smoothly or thickly applied, incorporates qualities associated with embroidery, reverse-glass painting, sometimes metal work. And, although the language, narrative and decorative, is of Folk Art, the voice is evocative and playful: ivy shapes, spear-like blades of grass, fanned leaf clusters, radiating flowers—all the images unmistakably Rousseau's. But these shapes have serious work to do. In "Scouts Attacked by a Tiger," for example, they are careful compartments of color, arranged in groups of planes, agitated but orderly (painted seemingly without passion), each group remaining compactly within its own space; the color is made poignant by Rousseau's fine distinctions in value and hue: shades of dark green, dramatic against the bright-with-light of the blue sky, tones of metallic brown (of the horse), and the subtly varied ivories of the fallen figure are, in turn, enriched by the contrast of the greens. It is a thoroughgoing transformation.

"Scouts Attacked by a Tiger" is a dramatic pantomime—a spectacle played out in a box-like, bottomless space, very like a puppet stage where the actors are manipulated from below. The canvas is composed in broad horizontal bands of successive receding planes (stage flats?). Within each band, the units are reduced volumes or two-dimensional planes that establish a compressed but convincing jungle. The center band is an impenetrable thicket of a black and green impasto; its lavish border, a spectacular lacy grillwork of plant and fern shapes, is at once enigmatic and theatrical against a limpid sky. The long,

swaying grasses, which enter into the drama and share the space with the actors, make up the band to the forefront, and the stage is set.

The illustrated narrative is expressed in painters' terms—here, subtle color and compact planes–and is given vitality by the dynamic placement of the picture elements: the rider making an "X" against the horse; the horse shown in contrapposto; the grasses set this way and that in fan-like groups; the falling (levitated?) native placed diagonally, his garment a succession of undulating shapes which flicker, flame-like. Everything is flattened and sandwiched between the moon/sun (upper left) and the Jack-and-the-beanstalk *repoussoir* (to the right), and all is under the surveillance of the starkly silhouetted lacy grille. Subtly adjusted twilight shades contribute to the mood.

The rider's spear, the open-jawed tiger, and the supine victim—diagonals all—zoom toward each other to form a savage downward-pointing wedge that cuts into and interrupts the open-ended horizontal composition and, at once, centers the attention. This wedge is cradled by the long swaying grasses, which serenely echo (and contrast with) the powerful action taking place; the lacy fringe of ringside flowers and ferns parallels the wedge. The grasses, banded in sheaves, arched and "open-jawed" like the tiger, seem to be crawly creatures, disturbed and flushed out by the confrontation going on in their midst; they escape toward the left, while the vertical grasses to the right flare upward to intertwine, as do, also, the horse and rider. The stripes and bands of the pointed grasses, and of the victim's robe and the horse's mane (and the tiger's, too), all sent this way and that by their contrasting directions, result in a windswept commotion. It is a scene to be taken seriously.

It is this control of actors and setting and situation, and the skill in their realization, that might tempt the viewer to question the description of Rousseau as "self-taught."

Interest in Folk Art, from an aesthetic point of view, developed in the late nineteenth century. It was an outgrowth of the increasing importance given to Primitive Art, where the impulse was thought to be pure and the experience genuine. Primitivism, as an attitude, saw existing academic standards as superficial and supported a return to "beginnings"—"beginnings" as diverse as fifteenth-century Italian frescos and ancient Egyptian wall paintings. Today, however, the designation "Primitive" has become a catch-all term that embraces many differing groups, as well as their work. Folk Art is considered Primitive; what one refers to as "Child Art" and the work of the Sunday painter

are classified as Primitive; all early Northern European painting—Flemish panels, the International Style, Gothic painting in general—is presumed to be Primitive; Primitive, too, are Byzantine mosaics and the early panels that derive from them, as well as Italian painting produced prior to the High Renaissance.

Not only do all of these traditions differ greatly from each other in the time and place that produced them, but they also differ in the way they were practiced. It is the lack of accepted formal training that marks them as Primitive; it is the naïve personality (one unsophisticated in the ways of painting), as evidenced by the seeming unawareness of universally accepted art-school practices, that is common to them all.

These universally accepted standards have come down to us from the High Renaissance, a time when Raphael and his contemporaries, the late Florentines, modeled themselves after the Greek Classic tradition. It was their practice to depict posed and poised figures of idealized physical proportions in long graceful lines freely "drawn from the shoulder" and laced together in ever-curving contours. This, the language of the fifteenth and sixteenth centuries, has become the "basics" of the present-day academies. It is what the schooled painter and the sophisticated viewer have learned to see as "right," but what is, in actuality, no more than one way of seeing and working. It is as arbitrary as the turnout of the ballerina or the voice production of an opera singer—"basic" only to a particular tradition and leading to a predictable result. The work of the descendants of Leonardo, of Michelangelo, and of their contemporaries is "basic" only to the academic-classic style—academic in that what it expresses mainly is that its rules have been learned, and classic because of the nature of those rules. Its personality, sophisticated, of one who knows and knows he knows, is false because it is superimposed (even on those who will never "know"), with little room for individual differences.

Child "Art" is unschooled and is, of course, childish. Sunday painters are unschooled and thought of as amateurs. Santeros and Pennsylvania German painters use techniques that are "homemade" rather than professional. In the works of these Primitives, one finds, for example, lines not "drawn from the shoulder," perspective that is intuitive, anatomy that is sensed rather than studied, facial features that are coarse rather than subtle—all of which are encountered in the work of Rousseau.

While Rousseau's painting is often childlike in technique, Sunday in its outlook, and Folk in its qualities, he is not a child nor an amateur, nor is he a Folk Artist. He remains uniquely

apart. Folk Artists work in rural traditions, which live on by repeating themselves, and a Sunday painter is forever a hobbyist, who only emerges from that category when he appears to have moved from seeking to learn the art "of" painting to the pursuit of the art "in" painting. As for children, their "art" class techniques are endearing for their ingenuousness, but, like baby-talk, are discarded as maturity develops. Rousseau, an artist from his first appearance on the art scene, continued to incorporate new meanings in his work, yet ever retained his unschooled approach.

Eyes sharpened to early European painting can discover in Rousseau another aspect of his Primitivism: the Gothic. This Northern way of seeing spread through the Continent in the fourteenth and early fifteenth centuries to become, in fact, an International Style. However, its lack of Greek classic values, so fundamental to the High Renaissance way of seeing, caused it to be regarded as naïve in character and primitive in approach and, eventually, to be overlooked entirely by the West. Today it is recognized that the Gothic objectifies meanings different from those of the Renaissance in Florence, meanings that are equally knowledgeable and valid. It was not that the Northern European painters were lacking in "know-how" that made them seem primitive and naïve, but that their "know-how" was not Florentine-Greek.

As we have seen, paintings of Rousseau have the qualities of Folk Art; however, many of these qualities are augmented and enriched by qualities of the Gothic. "Canal" (Plate 36), for instance, has characteristics in common with a Sienese (Gothic) panel (*e.g.,* Plates 21 and 35): the objects are depicted in terms of color compartments, the technique is detailed, the overall approach is miniature, and the general character is one of decorativeness. The pigment has the soft-glossy quality of egg tempera, the medium of the early panel painters. The clouds are bunched "in flight," recalling the string of birds in Sassetta's "The Journey of the Magi" (Plate 35), while the trees, advancing on their ungainly trunks (particularly the group on the right) echo the rhythm of the horses' legs and hoofs and are not unlike those in another Sassetta, "The Meeting of St. Anthony and St. Paul" (Plate 21), where they form something of a platoon. Just as the Sienese are said to have unfrozen the Byzantine, so does Rousseau seem, with the bands of stirring trees and clouds, to cause the unpeopled setting to awaken and come alive. Rousseau's "Canal" is Gothic/Folk—as much one as the other.

"Scouts Attacked by a Tiger" (Plate 46) takes on a similar

enrichment. Rousseau's actors, placed against a complex, fanciful setting, is reminiscent of the Gothic pairing of naturalistic (as observed) animals and figures with an "unnatural" and decorative landscape *(e.g.,* Plate 51). The rearing horse, the fallen figure, and the imaginative plants and surroundings have their counterparts in Uccello's "Battle of San Romano" (Plate 34), which itself is a variation, on a grand scale, of International Gothic—a giant tapestry in paint on panel. (It is likewise easy to imagine "Scouts Attacked by a Tiger" as a heavy, hand-woven hanging warming the walls of a castle somewhere.) The profile of the tiger—curved tail, outstretched paws, fierce expression—calls to mind the leaping hounds of *"Décembre-Hallali à Vincennes"* (Plate 31) in *Les Très Riches Heures du Duc de Berry.* The reclining figure bears an uncanny resemblance to the tightly drawn sleeping figure in Mantegna's "The Agony in the Garden" (Plate 41), where the components are International Gothic. In both the Rousseau and the Mantegna, the color compartments are sharply linear; but in Mantegna the lines are incised and the volumes sculpturesque throughout, whereas in Rousseau the emphasis is on two-dimensional planes modified by subtle color.

The lacy fringe of silhouettes that top the central band of jungle in "Scouts Attacked by a Tiger" has its parallel in the setting of trees and foliage in Botticelli's *"Primavera"* (Plate 53), also a carry-over from International Gothic. In both Rousseau and Botticelli, the roles are similar—a pattern of foliage against the sky—stark and *ajouré* (perforated, making a pattern of the light that shines through) in the Rousseau; all stitching and weaving in the Botticelli. In spite of the pattern of leaves, with their gold edges and details, in "Primavera," the foliage is similar in density and sense of obscurity to that of "Scouts Attacked by a Tiger."

The similarities stop there. The Botticelli is the essence of sophistication—"know-how" and classicism, one supporting the other. The narcissistic poses, the elegant lines, the invariable arabesques anticipate nineteenth-century classic ballet: there is a star, a Greek chorus that doubles as a corps, props and costumes, and a flower-strewn stage to cap the performance. It is Botticelli's skill and his way with a pretty girl that hold one for a moment of pleasure before one moves on (in search of nourishment). In "Scouts Attacked by a Tiger," Rousseau talks "folk-naïve," but the intensity and the down-to-earth conviction are northern Gothic. His combination of imagined vegetation and cruel reality evokes the mystery and magic of a Westphalean (Gothic) panel *(e.g.,* Plate 11). Rousseau's profiled tiger is as

dashing as the profiles of the wound-licking dogs of von Soest are elegant.

"Scouts Attacked by a Tiger" is an exotic subject by a nineteenth-century Medievalist, where the fastidious use of color and the weighty patterns give a courtly flavor and cool dignity to the proceedings. Like the very script in which he signs his name, "Henri Rousseau," "Scouts Attacked by a Tiger" is formal, solemn, and ritualistic. The viewer alive to these qualities can objectify his own experience of "Rousseau, Primitive" in terms of the Gothic (Primitive), while his appreciation of Rousseau's rich simplicity can impart new life to the so-called Primitives of the past.

The subject of "Unpleasant Surprise" (Plate 18), a maiden saved from a beast by a happy intervention, is drawn from popular culture. As a subject, it is ingenuous, verging on "camp," but, as portrayed by Rousseau, it becomes a situation that charms: a shapely maiden—nude, as it happens—shields herself with her arms; clothes fan out neatly from a branch behind her; stockings, folded in careful planes, are tucked into boots properly laced and placed together near a tree. Then there is the beast—a bear—glass-eyed and shaggy-coated, showing his fangs and baring his claws; at the same time the maiden's rescuer (a hunter?) can be discerned holding steady a blazing rifle. The bear rears—surprised (unpleasantly, for sure!).

This is melodrama out of folklore, a variation on ". . . hang your clothes on a hickory limb, but don't go near the water"; Rousseau gives it range and depth by the incorporation of meanings from the traditions of art.

The characters in the confrontation have their counterparts in the Popular Arts (see, *e.g.*, Plate 26). The maiden, arms raised and head up, her gaze fixed into the distance, is reminiscent of a figurehead on some nineteenth-century sailing ship. Her woodenness brings to mind a cigar-store Indian squaw or a figure from the corner of a circus wagon or carousel. She has the broad painted face of a life-size puppet. The pop-up bear has the look and leer of a fun-house prop, with all the menace of a mechanical toy or the stuffed "Teddy" from one's childhood.

The incident portrayed in "Unpleasant Surpise" takes place in an area bounded partially by stylized rocks and boulders, low key in color and chiaroscuro in effect. As unlikely as it would appear on the surface to be, these effects are among those most characteristic of Leonardo da Vinci. In his "Madonna of the Rocks" (Plate 22), as in Rousseau's "Unpleasant Surprise," rocks

and boulders contribute to the mood; those of the Leonardo are three-dimensional, naturalistic volumes borrowed from Northern traditions (*e.g.,* Plate 52), while Rousseau's are of his own invention—jigsaw planes with craggy contours that double as lapping waves. Both paintings are in large part dark, and, in both, the rock and boulder settings are mysterious and theatrical. In the Rousseau, however, contrary to the Leonardo, where a pervasive smog spreads the mystery but dulls the drama, the sharp interplay of dark against light (branches against sky, foreground against background) adds dramatic force to the situation.

The sky, sea, and clouds of "Unpleasant Surprise" sing out in fresh color, making the dark goings-on in the foreground seem even darker; while the immediate edged-in-light rocks, dimly seen but strongly felt, are colorfully mysterious, their blacks being shades of calculated and subtly modulated color. Beyond the dark framework of branches is a Florentine sky, made eighteenth-century French in quality. It is a sky of a clear lustrous blue that, as it descends behind the foliage, becomes a soft white which then fuses with the warm gray of the distant hills—a sky so very French in its pastel-soft freshness of color and semi-gloss surface, so different from glassy Leonardo, where overlit umbers pervade and prevail.

Again, as unlikely as it may seem, our threatened-yet-stoic maiden, although born of other traditions, has features that gravely mimic those of the central figure in Botticelli's "Birth of Venus" (Plate 54). Like Venus, she is cloaked by her hair, which falls about her to end in a fringe; both figures find themselves in a setting of trees and foliage, with their backs to a flat sea that retreats into space.

"Birth of Venus" is a *tableau vivant* in which Venus is an idealized Greek figure (nude) posing on a half shell stationed on pretend waves, her hair set in motion by a breeze being "puffed" in her direction by one of the pair of entangled zephyrs.

With Botticelli's elegantly balanced and artfully modest Venus in mind, Rousseau's figure (also nude) seems primitive indeed. Her gauntlet arms form a shield more wooden than graceful (but a shield that allows her target-like nipples to show), and her body parts—breasts, navel, and crotch—are but a tentative pattern of intuitive anatomy. In comparison to Botticelli, Rousseau appears untrained and unknowing: he hasn't learned the "hows" of elegant poise or the "ways" of a seductive pose, and the subtleties of a woman's body seem beyond him. Not sur-

prisingly, his heroine lacks the classic glamor and sophistication that the "art lover" expects to find when he looks at "Art."

But what the nude in "Unpleasant Surprise" lacks in artifice she makes up for in honesty and directness. She is a stalwart maiden, planted in a fringe of grass, one leg forward like a Greek Kuros, and represents the very meaning and appeal of the "primitive" and the "naïve" as opposed to the "schooled" and the "sophisticated." She has the directness and simplicity and the power that Botticelli's surface representation doesn't have. The Rousseau nude has the strength of archaic sculptures; the Venus has only the manner of Botticelli's classic antecedents. The pose and tentative anatomy of the nude in Rousseau are truly modest, whereas in Botticelli's Venus they are explicitly stated, expressly designed to tease and deceive (to promise and not deliver). Rousseau invites our sympathy and understanding; Botticelli simply flaunts his skill.

Venus is presented as Greek larger-than-life, but, lacking the Greek sculptural density and sensuous lost-and-found modeling, what she has to offer is all on the surface—there is little more than meets the eye. Rousseau's maiden in distress has naturalistic proportions (Flemish), but reduced in volume and seemingly of ivory, typically French (*e.g.*, Plate 30). In contrast to Botticelli's Venus, Rousseau's nude has the arc-like contours of the Flemish tradition; she carries the conviction of Van Eyck's "Eve" (Plate 2), stopping short of the exaggeration of Van der Goes (*e.g.*, Plate 1). In "Unpleasant Surprise" these arcs outline and define a stereotypically feminine, urn-like shape out of Popular Art, but chastely turned, softly glazed, and modestly inviting. Her Botticelli hair, which serves also as a cape, is a fall of planes that quietly ripple and softly undulate, in contrast to Botticelli's breezy, calling-attention-to-itself tangle of arabesques. She is as unidealized as Venus is the Greek ideal, and as straightforward as Venus is guileful.

The deep space in both "Birth of Venus," and "Unpleasant Surprise," a calm sea that sets off the foreground, is that of late Florentine painting (*e.g.*, Plate 48). There the space is intellectual, an exercise in perspective, whereas Rousseau's, arrived at intuitively, suggests life: it is full of color, has a suggestion of atmosphere, and contains convincing hills and clouds. The "boulders," trees, and foliage in the Rousseau join the actors—nude, hunter, and bear—in an encircling order that enframes and pushes back the sky and sea; at the same time, the openings between the branches allow the blue-cool Piero-like sky (*e.g.*, Plate 32) to "peer" back at the viewer as the vivid and lustrous clouds engage his senses.

The same encircling order that enframes the distant landscape also serves to organize the story. We move from threatened maiden to an area that includes sky and sea (related by their brightness) and from green foliage to green mound (it's the similar color in each that connects them). The rifle's long, pointing barrel (another tree branch), with flame at its tip (a color note), indicates its target—the bear! The bear's fangs and claws are related in shape and pattern to the fringes of dangling hair just beyond its grasp. The maiden's hair cape becomes an ovoid container, mandorla-like,* with its suggestion of the aureole of The Virgin "clothed with the sun," or perhaps Mary Magdalene clothed with her hair. The claws of the bear lead to the fingers (claws?) of our virgin and keep the attention centered on the business at hand.

The trees and foliage in Botticelli's "Birth of Venus" are a tapestry-like stage set that rescues an otherwise barren scene. The foliage in "Unpleasant Surprise" is a medieval profusion; it recalls the leafy ornamentation of French Gothic Illuminations (*e.g.*, Plate 16), as well as the stylized trees and animals in the tapestries of that period (*e.g.*, Plate 47). The many leaves, all wallpaper flat and shown broadside in the way of Persian miniatures (*e.g.*, Plates 3 and 4), are aligned in pairs. The clear space and see-through apertures, again, are like those of Raphael or Perugino (*e.g.*, Plate 48); the undulating horizon of hills, softly enveloped in atmosphere, is modified Flemish (*e.g.*, Plate 23). The sea says late Florentine space, but the parallel bands of color that enliven its surface speak in French tones. The illuminated area of sky and sea becomes an agitated figure whose tossing tresses are bands of leaves. The bear, tree, and foliage are stylized, like their counterparts in fifteenth-century manuscripts; the bear's shaggy shape and patterned pelt have the decorative charm and comparable "fierceness" of the woven lions and unicorns of medieval tapestries (*e.g.*, Plate 47). Just as the tavern-sign-nude and the sideshow-poster-beast recall Folk and Popular Art, the canvas as a whole is a medieval miniature made Florentine-epic in size and meanings, with Oriental-Gothic overtones.

All of these borrowings have their own contexts of meaning that flesh out the story and come as *pleasant* "surprises" and prove that, however primitive his expression, Rousseau can be understood by way of the traditions of painting. Further, it is

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*The mandorla, an almond shaped aureole that encircles the image of Christ or the Virgin Mary, is a device found in early panels, as well as in the work of modern Primitives (*e.g.*, Plate 17) that derives from them.

proof of the universality of the qualities that are valued in the paintings of the Renaissance that they are to be found in the work of this modern Primitive; it is also a measure of Rousseau that he could perceive these values (he did have a permit to copy in the Louvre) and make them a part of his own vision.

Of course, Henri Rousseau was not a Renaissance man like Leonardo, who, we are led to believe, knew everything. But it is apparent that some of what the Renaissance men knew, Rousseau knew, too, although what he knew he knew in terms of his own personality and executed in his own ways. Leonardo's know-it-all sophistication and classic posturing make us distrustful of his dusky saints, and Botticelli's mannered paintings offer up only veiled meanings—perhaps with more veils than meanings. Rousseau's primitiveness combines the qualities of the unschooled modern painter with those of the Gothic, and because it is not hampered by rules, it is free to encompass a wide range of meanings.

Even though "Unpleasant Surprise" seems as accessible as Popular Art (and might be regarded as such by some), what it expresses of broad general human values is profound. Moreover, Rousseau's naïveté is endearing; we succumb to his artlessness, and we are not betrayed.

Rousseau might have gone unnoticed but for a fortuitous event. A year after his retirement from the Toll Service, the non-juried *Salon des Indépendants* came into being, giving him the opportunity to exhibit his paintings—three and five and ten of them at a time—almost every year until his death. From the very first, Rousseau's work drew notice, positive when first exhibited, derisive by the 'nineties. Then, in the year of the *Fauves,* 1905, his uniqueness began to be recognized and his work to be bought by dealers. (In November of that year, a painting of his was reproduced in *Illustration,* together on a page with a "Bathers" of Cézanne and a Vuillard interior.) This turnabout came as a result of a shift in the understanding of what a painting should be, with a resulting shift in aesthetic thought and criticism from what they had been in the 1880s. For example, Signac's journal for 1894, as regards the work of Seurat, states:

> What the "advanced critics" most admired in *La Grande-Jatte* during the Naturalist period was the woman on the right, out walking with a young man and a monkey, because of her "look of an old harridan whom one doesn't keep waiting!" Nowadays the young Symbolists like the picture for "the hieratic

> stiffness of the figures that look as though they've come from an Egyptian bas-relief or a Benozzo Gozzoli fresco." Neither the critics of 1885 nor those of 1894 saw in it the superb purely *painterly* qualities of poor Seurat.

So, too, as the changing world began to see differently, Rousseau moved into focus, no longer as the comic character of the *Indépendants,* but as a part of the avant-garde. What had formerly been considered amusingly eccentric began to be seen as creative and authentic.

Perhaps the pivotal character of the 'eighties was Paul Gauguin. Although initially Impressionist, his work was to incorporate the Synthetic approach, the Symbolist attitude, and, particularly, Primitivism. His colorful personality made itself felt both as a model to young painters, such as the Nabis, and as a direct influence on others, most notably Vincent van Gogh. Significantly, he was seen as a hated rival by some of the Impressionist group, who, as it happened, were also in competition with each other and drawing apart in pursuit of personal goals.

The eighth Impressionist exhibition, of 1886, which turned out to be the last, was dominated by Seurat's painting "Sunday Afternoon on the Island of La Grande Jatte" (Plate 33). Its stylized approach, one that represented a form "synthetized" from prior studies, was contrary to the spontaneous expression of immediate sensation fostered by the Impressionists. Goaded by Seurat's success, Gauguin, who had been somewhat of an overlooked participant in the show, left for Pont-Aven in search of a more "Synthetic" approach for himself. There he found what he wanted in the cloisonné technique of Emile Bernard—curvilinear outlines enclosing compartments of saturated color. This he adapted and used, to the point where it was difficult to distinguish between the two of them (*e.g.,* Plate 50). Very quickly, however, Bernard found his work eclipsed by the more exotic color of Gauguin (*e.g.,* Plate 27), and he, himself, by the charismatic personality of the other man. However, it was Gauguin's attraction to Primitive Art, such as the antiquities of Brittany and early Italian paintings, that soon distinguished him from Bernard and that ultimately resulted in his own more Symbolist manner.

The movement known as Symbolism was actually a literary one, but, because Gauguin's work exemplified, in terms of painting, the Symbolist's literary goals, he found encouragement and support among its writers. Symbolist painting, as it developed, was concerned with an emphasis on formal means

over narrative ends. It saw itself as concerned with ideas—but ideas richly clothed in intense hues and, as such, directly accessible to the senses (*e.g.,* Redon's "Killing the Dragon," Plate 57), *i.e.,* decorative. Symbolism, obviously, was the very antithesis of Academicism, where the factual rendering of historical plots was the rule; and not so obvious, perhaps, is that it was also contrary to Impressionism, which the new vision saw as another form of naturalism.

Renoir, no Symbolist, had been taken by this interest in the decorative, but some ten years earlier. Starting about the mid-'seventies, he was the first to react against Impressionism and to pursue exotic color and tighter drawing. In the 'eighties, he began to incorporate in his paintings fresco- and tapestry-like effects, as well as saturated color and defined contour—all anticipating what was to follow in the work of the avant-garde painters of the 'eighties and 'nineties. Just about the time that Gauguin's opulent, heavy-handed Primitivism made its appearance, Renoir returned to a more congenial-to-him Venetian approach, with, however, reverberations of his own "exotic interlude" continuing to echo in his canvases.

By then, the reaction against Impressionism was affecting its own practitioners. The spontaneous response to the effects of bright light on colored surfaces was being replaced by a search for meanings to be found beneath those surfaces. The immediate appeal of much of Impressionism was losing out to what Violette de Mazia has termed the "intellectually sensuous" reward that comes with insight. The direction being taken was Symbolist, which was eventually to become "plastic form."

It is this reaction against Impressionism that helps to explain Cézanne's preoccupation with formal means which begins in the 1870s and reaches a peak in the momentous 'eighties and continues to the end of his life. His canvases were admired (when they were admired) for the appeal of their subtly modulated color, definite shapes, and rhythmic patterns. We can see now that he was being judged by Symbolist standards; his importance as an expressive painter was yet to be understood. Similarly, Monet's series of cathedrals and poplars were Symbolist in their eye-appealing imagery, in contrast to his earlier Impressionist naturalism of the 'seventies. Pissarro's abandonment of Impressionism to trail after Seurat into Pointillism was his short-lived response to the impulse affecting the others. What has been ascribed to mental illness in Van Gogh's paintings of the late 'eighties can now be appreciated as a passionate interest in pattern and saturated color, aroused by Gauguin during their months together in Arles: Van Gogh's "I have tried

to express [in "Night Café"] the terrible passions of humanity by means of red and green" is a Symbolist statement.*

It is part of the lore that Rousseau knew Gauguin in Paris (Gauguin, it would seem, knew everyone) and that he attended the Saturday evenings where William Molnard, the composer, and Gauguin entertained. Whatever the extent of the actual association between the two painters, there are parallels that exist in their work. For example, the color both in Rousseau and in Gauguin, although each is different from the other, is of a distinctive "color-of-the-color" intensity, characteristically French (in contrast to Italian, Flemish, Japanese color in general).

More to the point, if we compare Rousseau's "Woman with Basket of Eggs" (Plate 7) with Gauguin's "Mr Loulou" (Plate 20), we find that there are similarities in the drawing of the two: both are made up of flattened volumes with emphasis on contour. It is not insignificant that the woman's hair in the Rousseau is rigidly an arabesque (practically a signature device of Gauguin), as is Mr Loulou's.

Gauguin, like Rousseau, started out as a Sunday painter, until, like Rousseau, he left his job; like Rousseau, he developed a coterie of admirers and, like him, eventually tried his hand at literature. Most important, perhaps, each was attracted to the other's work. But, while Rousseau comes across as naïve in personality and primitive in technique, Gauguin exhibits sophistication on both counts. What Gauguin learned, he learned as someone innately skillful—technically able to assimilate whatever crossed his path, including academic ways and means. It is revealing to compare the suave approach to the drawing of the child's hands in his painting "Mr Loulou" with the awkward treatment of the hands of Rousseau's "Woman with Basket of Eggs." Although they curl similarly in both (in one toward the viewer and in the other away), Rousseau's hands are drawn in his unsophisticated fashion—obviously observed, but dealt with in a rough and improvised technique. Gauguin saw Mr Loulou's hands as taut, elegant arabesques—his eyes informed and his drawing directed by the Florentines he admired.

"Mr Loulou" also has qualities of a French Primitive—less than fully three-dimensional volumes, simplified drawing of the

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*Renoir could also produce poetry in paint that is Symbolist in effect, as, for instance, in his "View of Cagnes" (Plate 58), comparable to Bonnard's later landscapes. In the Renoir, the foliage, stream, and distant village become scintillating jewels—diamonds, garnets, emeralds; more Venetian than Impressionist, they seem to emit light, to transfigure nature.

features, pastel color, overall decorative intent—indicative of Gauguin's interest in early Primitive Art; but it should be stated that his is a sophisticated interest, pursued in sophisticated ways. Mr Loulou is seen through the eyes of someone who knew Cézanne: the brush work tells us that. (Gauguin owned a Cézanne, copied it, and used it as a part of the subject in some of his own canvases.) Further, in "Mr Loulou," he reviews the cloisonné of Bernard (his one-time mentor), the lustrous color of Manet (everybody's mentor, to some degree), the heightened light of Impressionism (he studied with Pissarro who taught everybody—or almost everybody), the simplifications of color and of line and space of Puvis de Chavannes (a painter both successful and ubiquitous and, moreover, acclaimed by the Symbolists—certainly a star to hitch one's wagon to), and, perhaps above all, the clear outlines and broad areas of contrasting color of Japanese woodcut prints (the passion of the Paris avant-garde). Gauguin knew the score, one might say, and his paintings let one know that he knew it.

Rousseau also learned, but in terms of his own very different personality. "Woman with Basket of Eggs" (Plate 7), with its clear-cut outline and compartments of delicate color, has the look of a Folk portrait. Although coarsely drawn, it has qualities that easily place it on a level with "Mr Loulou." The awkwardly big-wanting-to-be-dainty figure in a rural setting is a Barbizon subject, but here treated with an emphasis on shape and pattern, rather than as a painty on-the-spot record of an outdoor scene, as was the wont of those painters. The figure is placed in a landscape that is Corotesque in its simultaneous near-and-far space, as is the sense of local color and the pervasive silver tone. The landscape has some of Corot's creamy color and sense of crispness, but with very little of his all-there volume or overall elegance (*e.g.* Plate 8). The flesh has an eighteenth-century French pearliness. The painting of the foliage and of the basket and the eggs is related to Seurat's repetition of dots, but in the Rousseau the repetition has become an emphatic pattern. The bodice suggests Courbet in its color, and the color notes of the woman's hat and throat ribbons do what similar units do in Chardin—sing out over the ensemble. In contrast to the Gauguin, where the influences are close to, and "very like," their sources, in the Rousseau the sources are transformed in a "home-grown" way. This very primitiveness made his paintings acceptable, admirable in fact, to the advanced critics of the day, when Primitives were beginning to be seen as representing genuineness and purity in art.

Thus it was that Rousseau could now be taken seriously. With the new appreciation of uncorrupted simplicity, and a corresponding rejection of academic "know how" as a standard, came the awareness of what Rousseau was up to. Just as the exotic direction taken by Gauguin and the Primitivism favored by Redon and the Nabis gave support to Rousseau's personality as a painter, he, in turn, represented the "truth" that they sought to incorporate in their own work. The Rousseau banquet of legend, arranged and presided over by the youthful but increasingly famous Picasso, marked and celebrated the moment of the general acceptance of Primitive Art. (Trust Picasso to be aware of the tide and, by riding it and playing the role of seer, almost to eclipse Rousseau as the star of Rousseau's evening.)

As a result of this growing interest in Primitive Art, collections of African Negro sculpture were started, and painters began to argue over who had "seen" them first. In retrospect, one is aware of early Primitives, such as Giovanni di Paolo and Van Eyck, in the wings awaiting re-discovery, with such modern Primitives as Utrillo and Pippin coming up behind, and, of course, the amateurs, ranging from the crude Tilly Losch to the skillful Winston Churchill, bringing up the rear.

It was not Apollinaire's invented "Mexican campaign" that explains Rousseau's jungle pictures. The accounts of Rousseau's military service in Mexico in the 1860s, spread by the admiring poet, were probably as much an attempt to glamorize the lowly toll-collector-turned-artist as to explain his exotic works. What does contribute to understanding them was the fact of the Universal Exposition of 1889, with its installation of native villages, which attracted and affected both Gauguin and Rousseau. (Rousseau wrote a play, *"A Visit to the Exposition of 1889."*) Then there was the noise that surrounded Gauguin's departure into his self-imposed exile, and his death, while still in exile, in 1903. (Rousseau's jungle subjects, for the most part, do not appear until 1904.) In 1906 the Gauguin retrospective was held at the *Salon d'Automne,* although his work had been shown earlier at the Durand-Ruel Gallery. And if one thinks back to all those paintings of camels, odalisques, and struggling wild animals that were part of the annual French Salons, one can see Gauguin and Rousseau as products of the then pervasive interest in North Africa and in the exotic in general. Rousseau, active in the art community, would not have been unaware of any of this.

Although Rousseau hardly left Paris, his jungle paintings are more genuinely exotic than Gauguin's Tahiti canvases, and their

primitiveness is the real thing. Gauguin's sense-appealing color and rigid arabesques disguise what are often basically genre scenes—the everyday of an exotic society. Rousseau's treatment of the fantastic, the faraway, and the mysterious has the sincerity of Folk Art, but it is a Folk Art given wings by the expression of his romantic imaginings. He was a stay-at-home adventurer, objectifying his fantasy life on canvas, where, as a never-before-seen-in-this-way entity, it takes on the actuality of art. And we believe him, as we believe the unwestern African and the otherworldy Sienese—"Primitives," too, whose aesthetic is now unquestioned.

Gauguin, on the other hand, expresses decoration. In his "Haere Pape" (Plate 27), for example, the subject is a native holding a pose in the calm of a Puvis de Chavannes landscape (*e.g.,* Plate 28), all a bit static and more than a bit self-conscious (and perhaps made for export). The painting speaks a proper (if Parisian) French*; from Rousseau, in contrast, we get a colorful dialect—an argot reflecting his roots in Popular culture, with strains of the International Gothic and French and Italian early Primitive painting making themselves felt. Rousseau's noncomformity is not the bohemian gesture of Gauguin, nor is it a deliberate denial of the Academy Salon painters—he admired Gérôme and others (he claimed them as mentors). It is his natural naïve style, whose unexpectedness makes it seem daring; it is his lack of schooled professionalism, which makes his fantasy accessible and his magic convincing.

Rousseau thought of himself as an artist in the modern style, and with reason: his use of factories with smoking chimneys, streets lined with telegraph poles and overhead wires, airplanes and lighter-than-air craft as subjects for his paintings prove him to be "modern" and aware of being so; and his work shows an involvement with the movements and styles mushrooming about him. The Synthetism of Seurat (*e.g.,* Plate 33) is echoed in the stylization and formal rhythms present in Rousseau's landscapes (*e.g.,* Plate 42). The landscapes of both share a quiet, Sundays-in-August stillness.

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*Who is more Parisian-French than Puvis de Chavannes (*e.g.,* Plate 28), not to mention the others one can find in Gauguin. "Haere Pape," as an example, is enriched by the Cézanne strokes in patches and his modulated color, with, in some places, that painter's dryness (*e.g.,* Plate 19); elsewhere the color is heightened by the Manet luster (*e.g.,* Plate 49); the Pissarro blue-green-terra-cotta scheme (*e.g.,* Plate 43), more saturated and sharply compartmentalized, is there; the water recalls Monet's in his "Studio Boat" (Plate 29), but with a stress on pattern; an area of hard light in the lower left brings to mind the brilliance of Renoir's "Sailor Boy" (Plate 24). Gauguin's painting went native, *à la Française.*

Rousseau's still lifes of flowers and other still-life objects appear carefully arranged and studied with close attention, very much as Cézanne was doing with his at the time. But, in striking contrast to Cézanne's frequently austere constructions, with, admittedly, often surprisingly decorative aspects, Rousseau's excite by their sense-stirring color that rivals the vivid orientalism of Redon. Once seen, how could his "Flowers in a Glass Vase" (Plate 10) be forgotten? The playful pansies, under a scintillating tiara resplendent against the mauve, peer from behind and over compact roses set in a lively swag of leaves and buds; an arabesque of ivy (green against the red) furls and curls and moves playfully along below. The painting, no longer a study of flowers in a vase, is sensation actualized and Symbolist theory objectified. Rousseau may strike one as being out of the main stream, but the evidence proves him very much part of it. It is certainly not by chance that Rousseau's jungle scenes coincide with the appearance, in Paris, of Gauguin's Tahitian pictures.

The "portrait-landscape" Rousseau is said to have invented, where portrait and landscape are brought into balance by the more or less equal importance given both, corresponds in a way to the Symbolists' use of background to indicate mood, character, or other meanings. For instance, the personality of Gauguin's "Mr Loulou" (Plate 20) is expressed as much by the lustrous costume and unexplained background (wallpaper? garden? fantasy?) as by the child's depicted pose and features. The Nabis, Vuillard and Bonnard, though admiring of Gauguin's bohemian glamor, made their middle-class settings their islands of escape: the background in Vuillard's "Interior" (Plate 37), for instance, sparkles with a rococo ambience which envelops figure and dimly-seen table setting; the Paris apartment of Bonnard's "Interior with Lamps" (Plate 38) is made glamorous and intimate by his focusing on the play of the artificial light. Similarly, Rousseau's "Woman in Front of a Church" (Plate 13) could be a portrait-landscape. The church steeple and the green of the back yard, with its embroidery-like plantings, give the painting its bourgeois character: it is a Flemish portrait in profile, silhouetted against a distant village landscape. One is aware that the setting is demanding and getting its share of attention.

Rousseau's "Past and Present" (Plate 15), as a totality, expresses the aptness of the title, which has become so closely associated with it. It does so, first, by its links with the Folk tradition of portraiture (the term Folk Art implies a continuity between the past and the present). Then, there are elements

from the Gothic past that inform Rousseau's present: a Gothic arabesque, a French miniature intricacy and profusion, the ornamental detail. The coarse naturalism of the faces is offset by the subtle blues of the sky and greens of the lawn, while the figures, lustrous black and elegantly tall, take their places (as planes themselves) behind and in front of the French-flat compressed and rising planes of the setting.

"Woman in an Exotic Forest" (Plate 14), another portrait-landscape, has been given an Alice-in-Wonderland treatment. The trees and plants have been flattened into planes which, espalier-like, rise up to dwarf tiny flat "Alice." The various groupings of leaves, each group canon-like in the statement and restatement of its own subject-theme, are part of an all-encompassing grand fugue that culminates in the dress, whose shape rhymes with the "skirts," "belts," and "bodices" of the repeated sheaves, but whose pink-glow brightness is a solo, strong and clear against the green.

Rousseau's paintings are grounded in reality (that's the way things are close up), but their whimsy and fantasy are unfettered and unexpected. Gauguin's inventions, by comparison, are coarse and earth-bound—ultimately a bit "National Geographic."

Rousseau's work is "primitive" because it says "unschooled" (he doesn't "know"); it also says naïve (he doesn't know he doesn't know). But, as one can see, he knows a lot (all he needs to know—sometimes it is all there is to know), but what he knows, he knows in terms of his own naïve personality.* With the recognition of Primitivism as a tradition to be valued, primitive Rousseau becomes Rousseau, Primitive, and his work enters the realm of viable art. It does so for the same reasons that all art, Primitive or otherwise, lives on: it is concerned with aesthetic qualities of broad general human values—values continually revived and transformed by succeeding generations of artists. In Rousseau, these values are re-created, in terms of his genuinely naïve personality, in ways indicated in this paper. Rousseau's values are as diverse as grandeur and simplicity, the exotic and the here-and-now, the charming and the profound, and more, and are expressed in an unselfconscious and seemingly unperturbed manner—undeterred and unhampered by

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*That the naïve and the sophisticated can know the same things in terms of their different personalities is demonstrated by the following bit of common wisdom:

Question: What's the difference between grandmother's "chicken soup, hot tea with lemon, and a good night's sleep" as a cure for a cold, as opposed to the doctor's "liquids and bed-rest"?

Answer: Four years of medical school.

his lack of classic training. To enjoy these qualities as he experienced them, and in a form that exists nowhere else, viewers have had to set aside their school-imposed biases and turn (and return) to him. As a result, he endures.

A tradition, primitive or otherwise, once it comes into existence, embarks on a life of its own, compelled to make its way in the arena of universal experience. There, intelligence and imagination operate oblivious to fashion, and a constantly changing perception is the judge and jury. Henri Rousseau, untrained and without credentials, appeared on the scene just as the world's perception of art happened to be changing to accord with his own—a world which eventually came to know him to be the artist that he was. Rousseau, of course, like a true Primitive, had known it all along.

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Hugo van der Goes

Fall of Man
(Kunthistorisches Museum, Vienna)—Page 13

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Eve (Detail from *Polyptych of the Lamb)*
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Persian Miniature
Sixteenth Century

Battle Scene
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PLATE 4

Persian Miniature
Sixteenth Century

Detail from *Battle Scene* (Plate 3)
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American Grandfather Clock
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Sheraton Mirror
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upper glass panel)

Landscape
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PLATE 7

Henri Rousseau

Woman with Basket of Eggs
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PLATE 8

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Madame Lemaistre
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PLATE 9

Henri Rousseau

Flowers in White Vase
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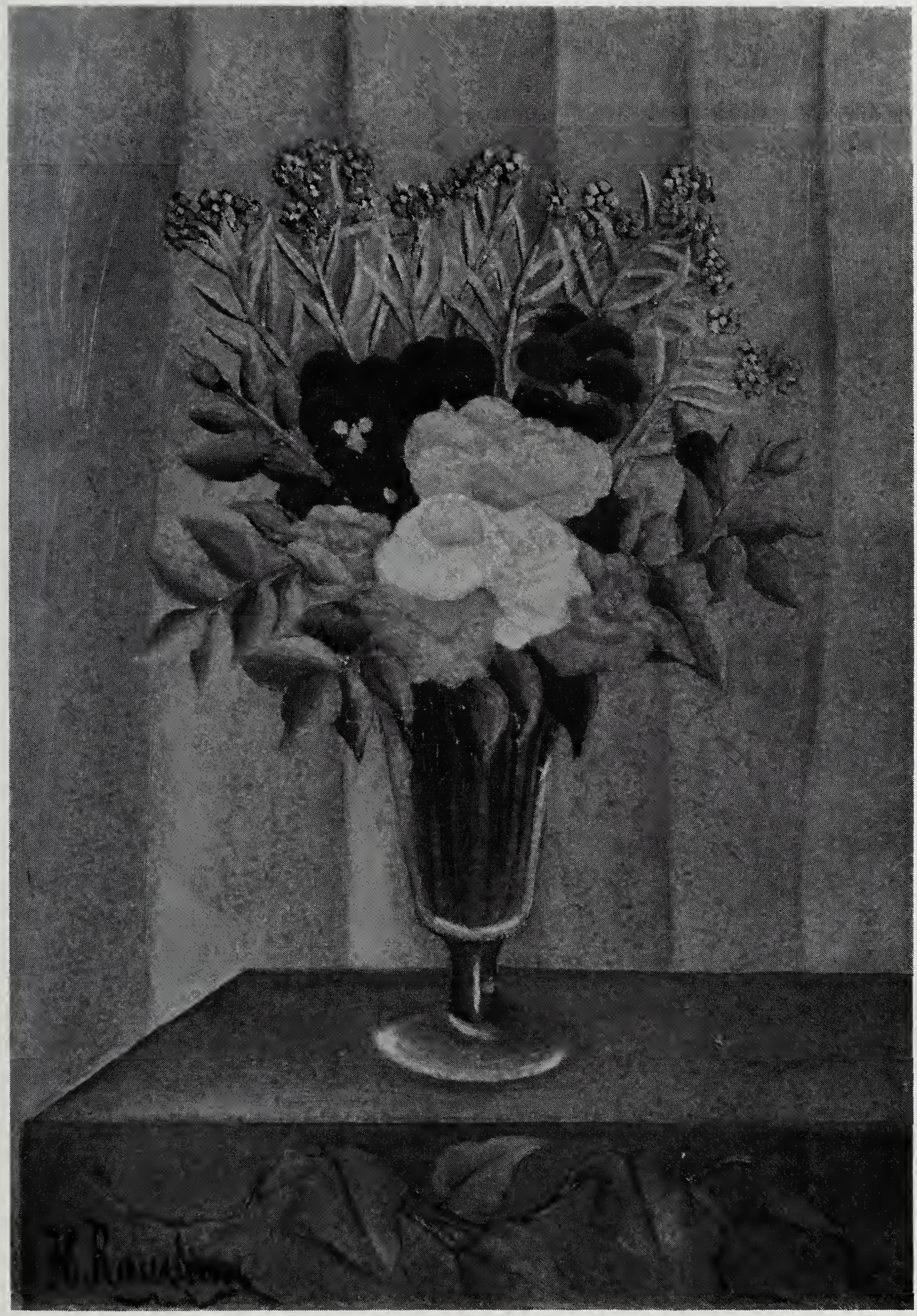
PLATE 10



Henri Rousseau

Flowers in Glass Vase
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PLATE 11

Konrad von Soest

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PLATE 12

Henri Rousseau

Jungle Scene
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PLATE 13

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Woman in Front of a Church
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PLATE 14

Henri Rousseau

Woman in an Exotic Forest
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PLATE 15

Henri Rousseau

Past and Present
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PLATE 16

French
Illuminated Manuscript

The Assumption
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PLATE 17

New-Mexican Santo
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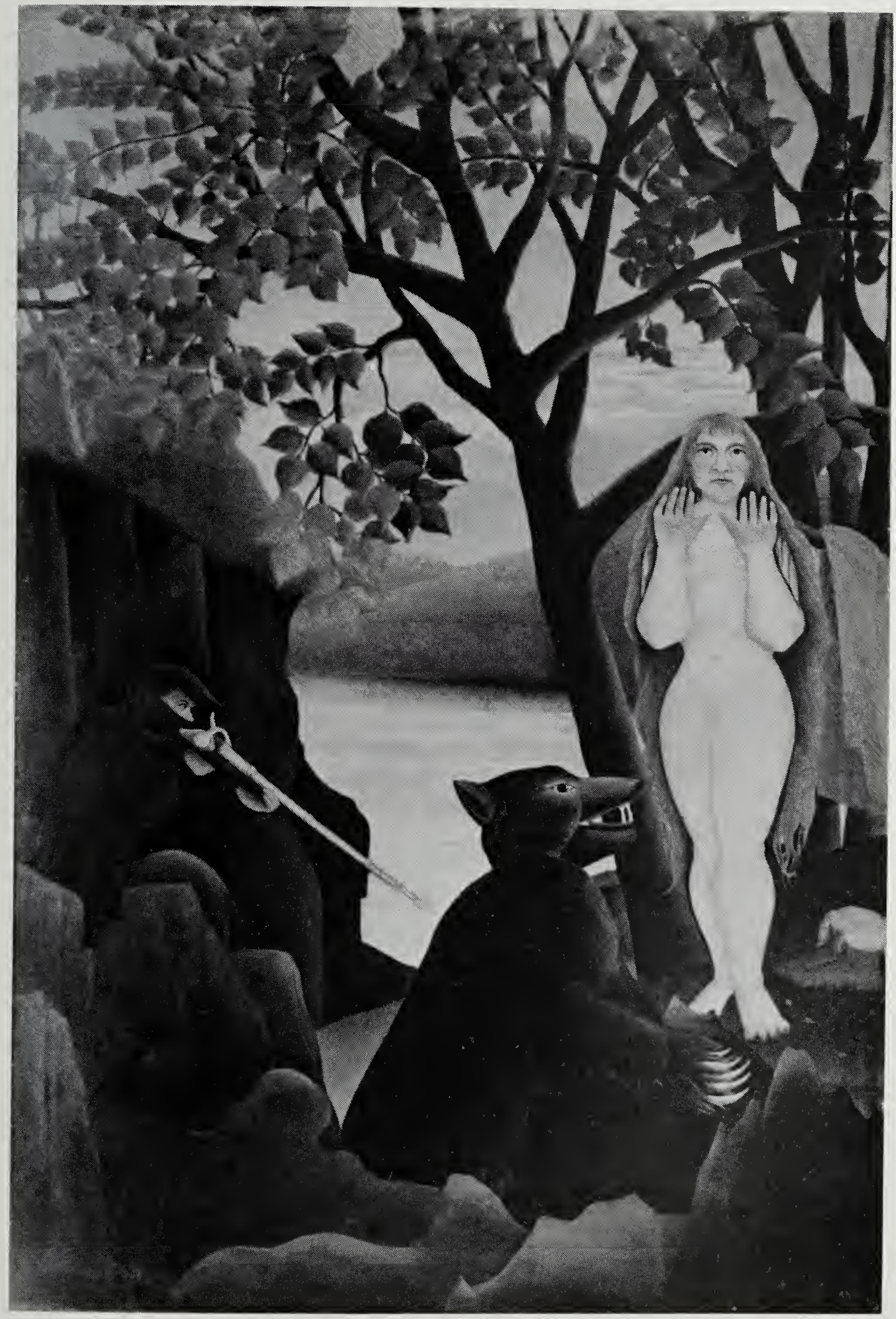

Henri Rousseau

Unpleasant Surprise
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PLATE 19

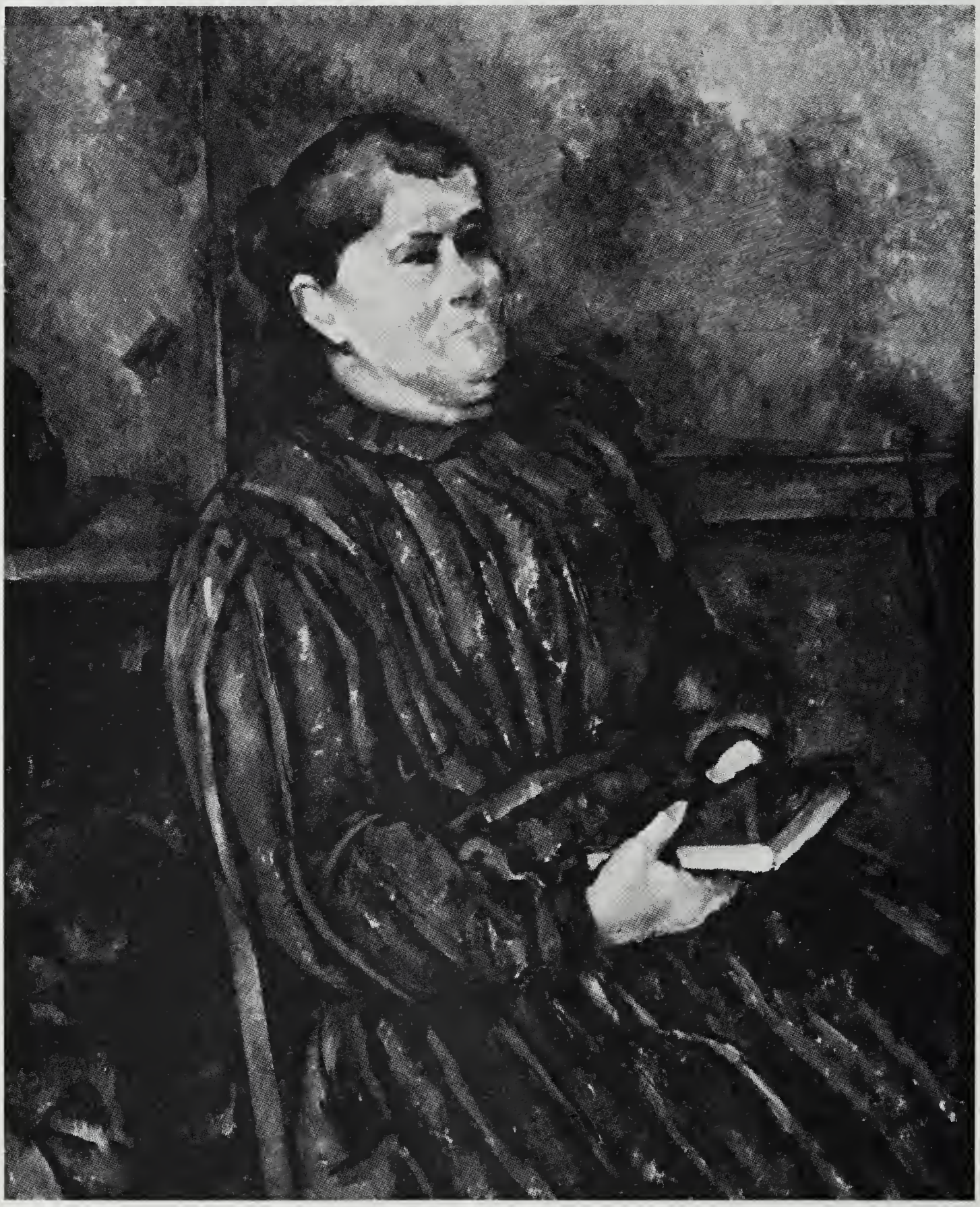

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PLATE 21

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The Meeting of St. Anthony and St. Paul
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Crucifixion
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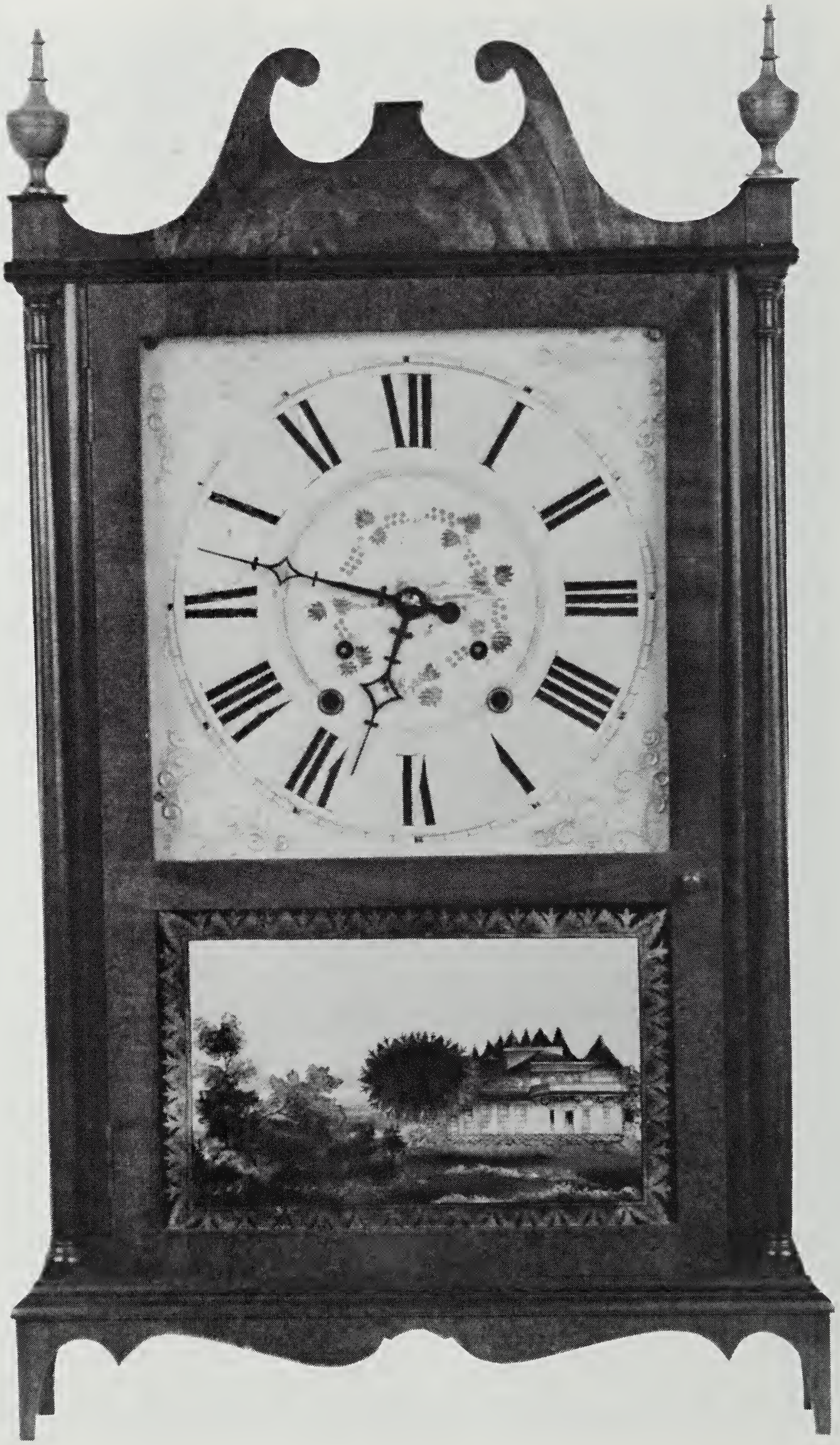

American "Terry" Clock
Eighteenth Century
(Reverse painting on lower glass panel)

Landscape
(Privately owned)—Page 5

PLATE 26

French
Nineteenth Century
(Reverse painting on glass)

Fanny
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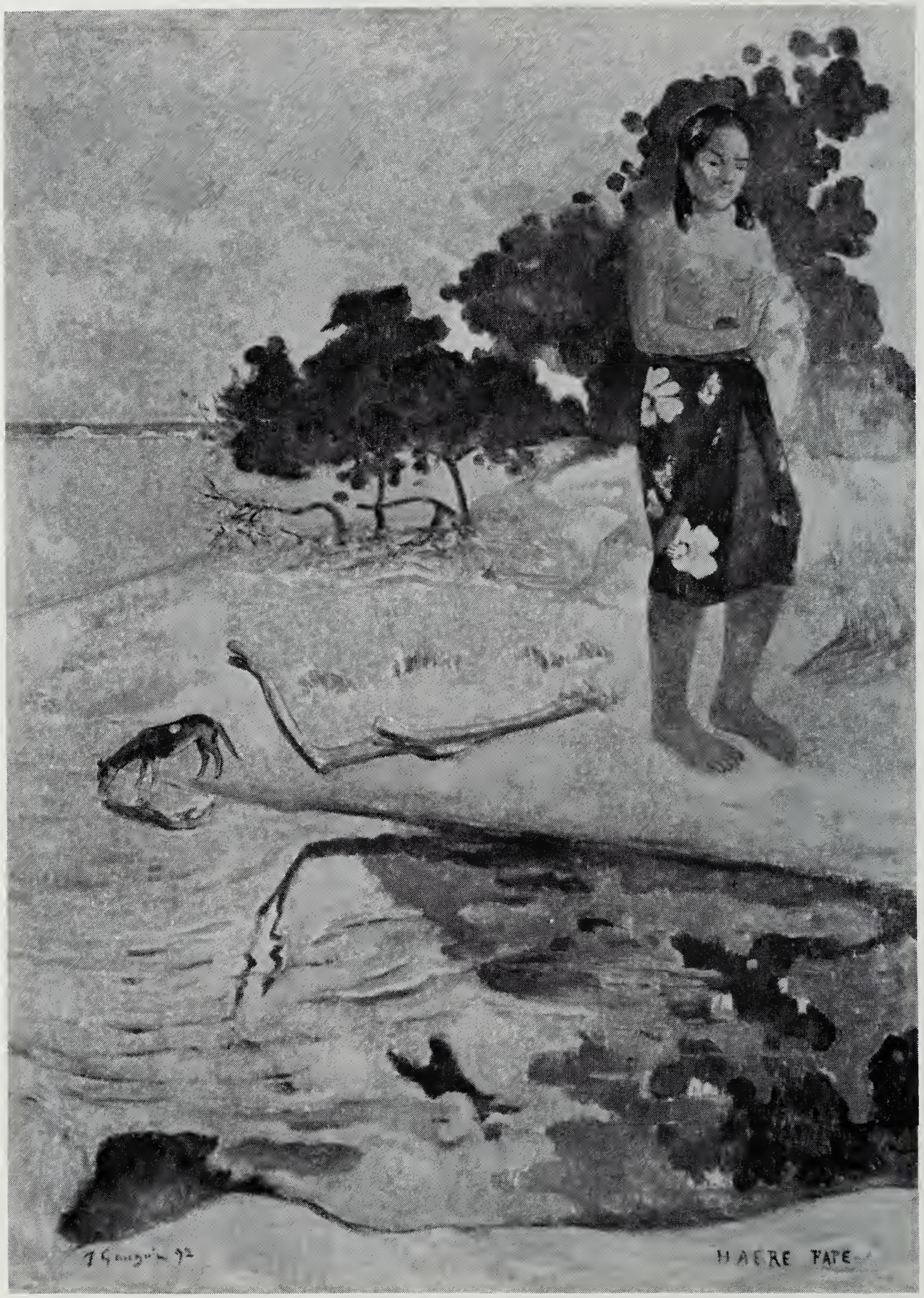
PLATE 27



Gauguin

Haere Pape
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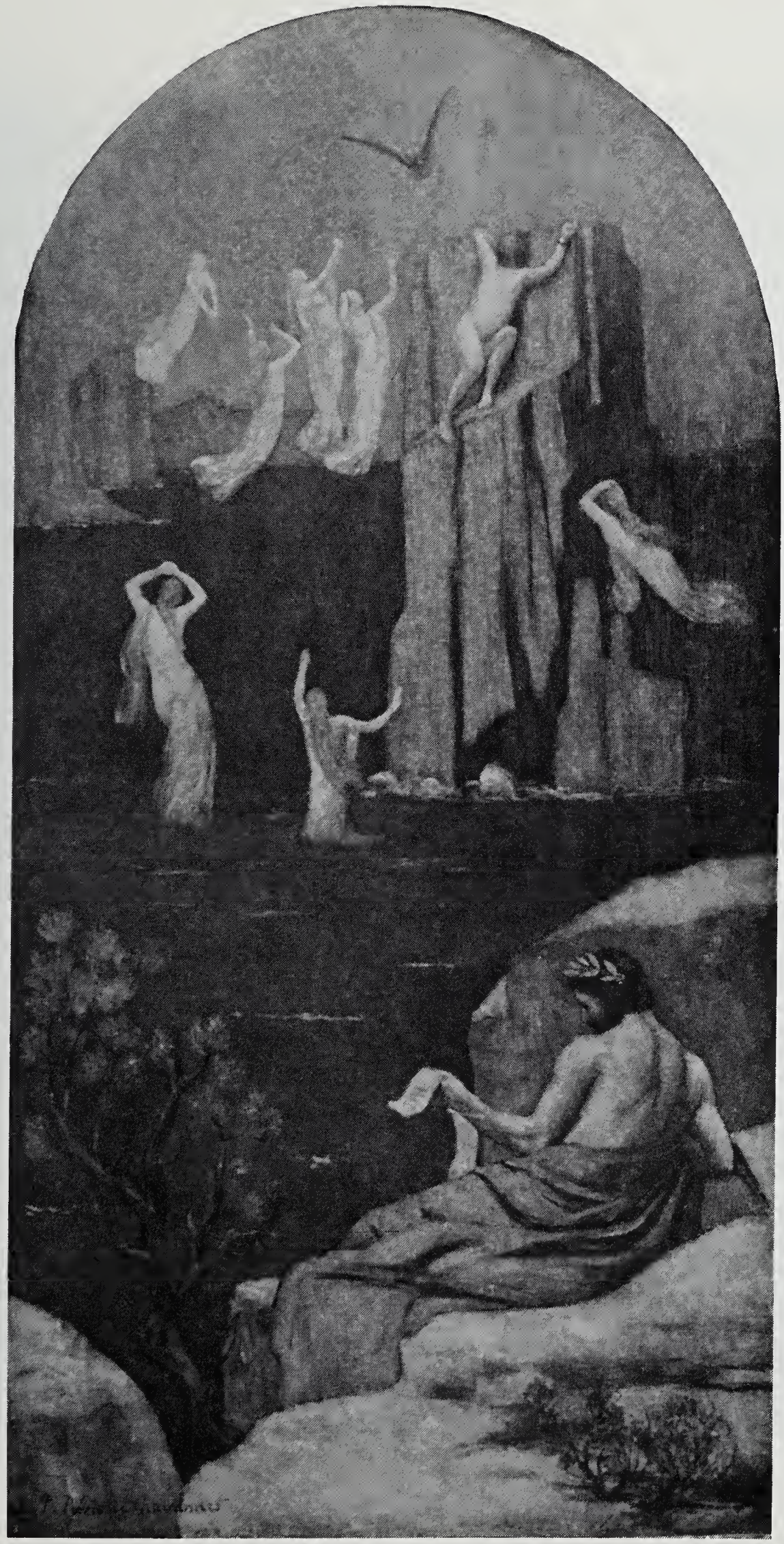

Puvis de Chavannes

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Woman with Lace Collar
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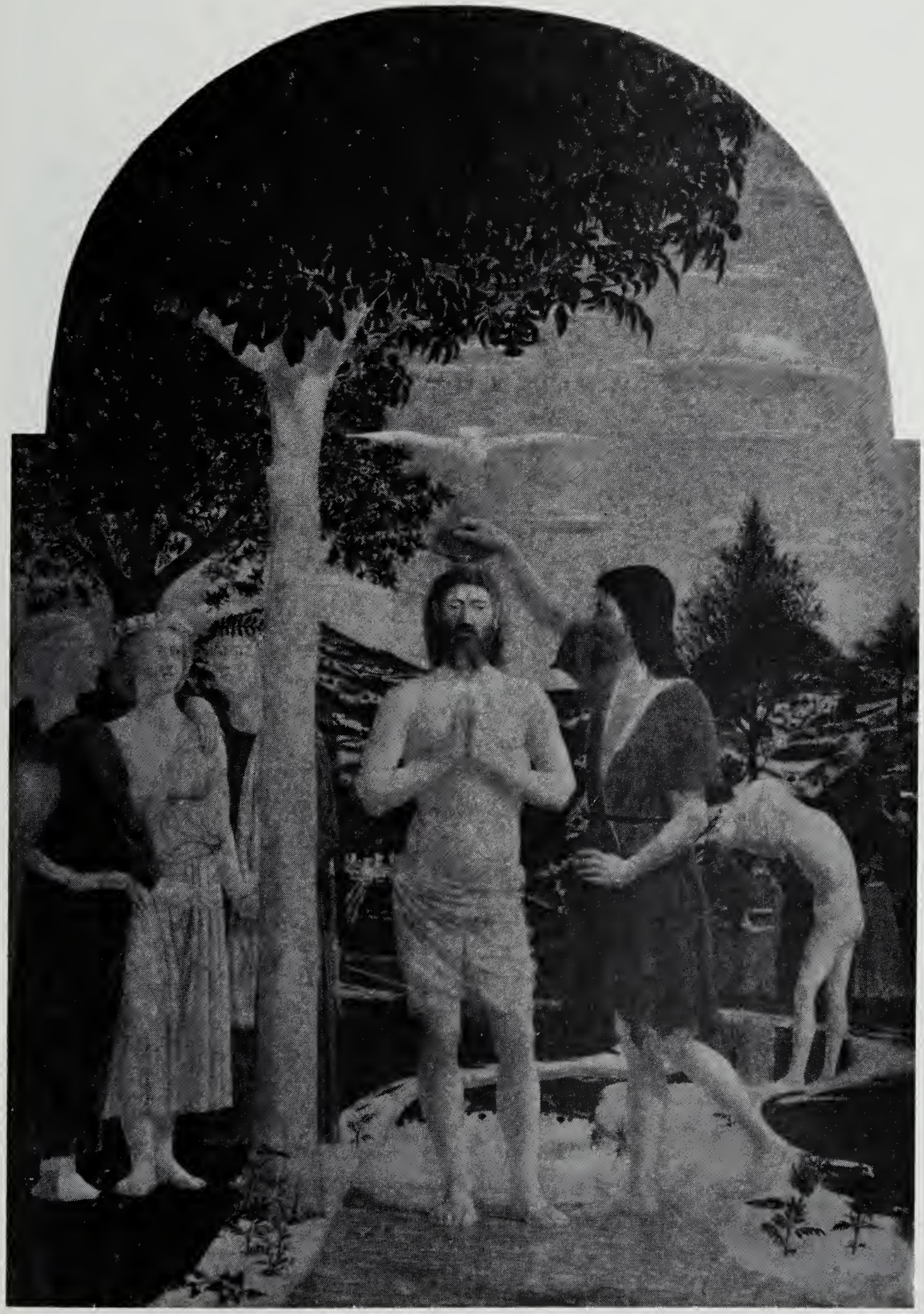
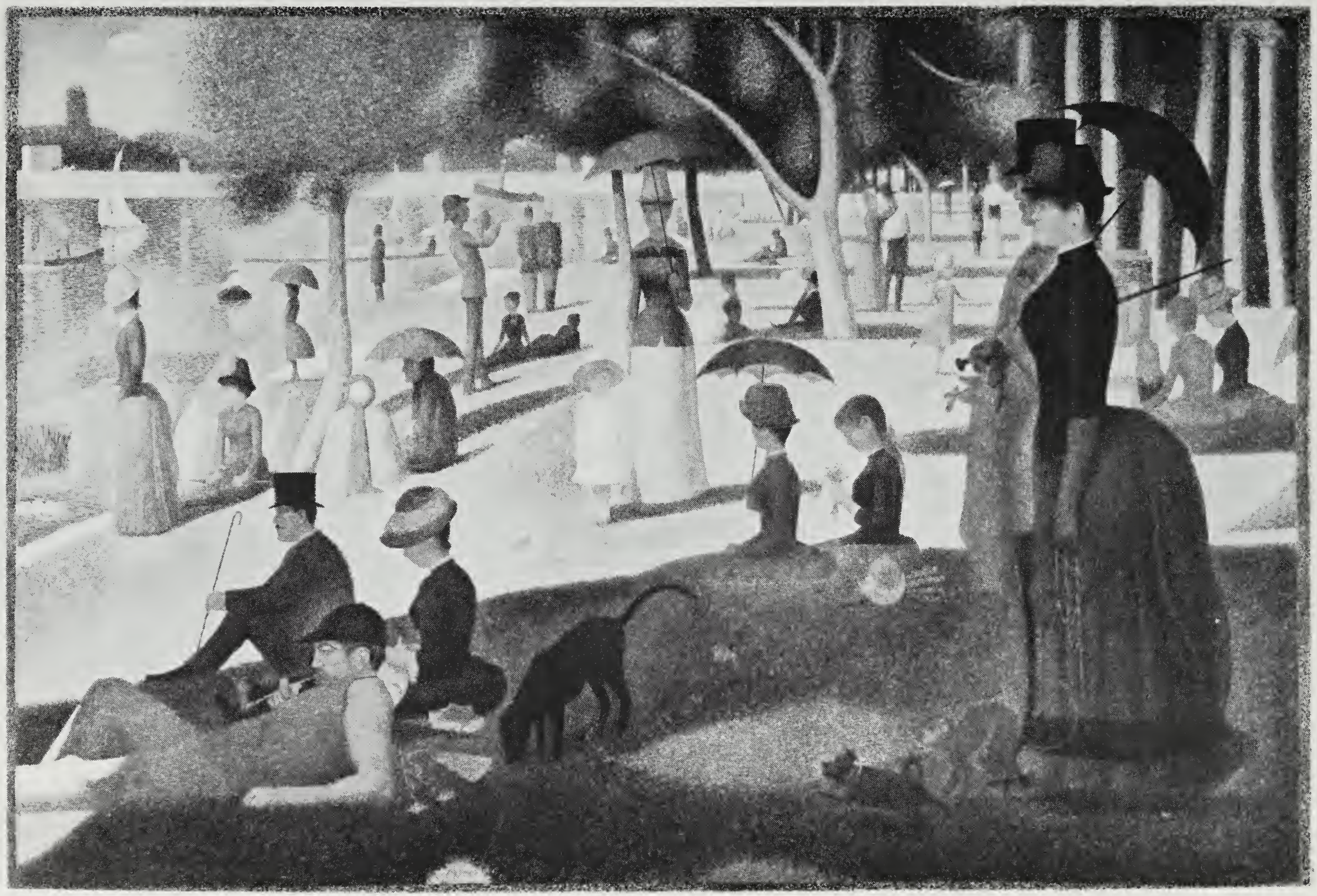


Piero della Francesca

The Baptism of Christ
(Reproduced by courtesy of the Trustees, The National Gallery, London)—Page 13



Seurat

Sunday Afternoon on the Island of La Grande Jatte
(Collection of The Art Institute of Chicago)—Pages 16, 21

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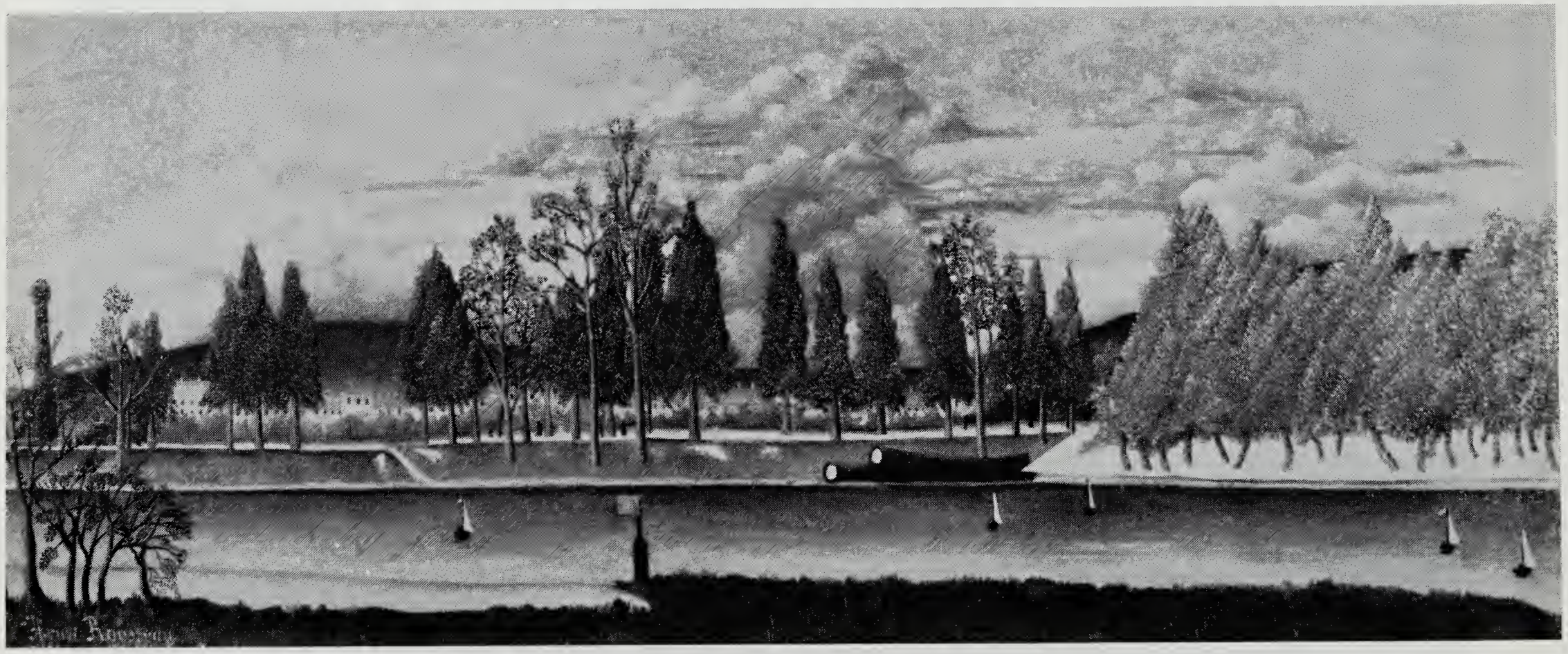
Uccello

Niccolo Mauruzi da Tolentino at the Battle of San Romano
(Reproduced by courtesy of the Trustees, The National Gallery, London)—Page 10

Sassetta

The Journey of the Magi
(The Metropolitan Museum of Art, Bequest of Maitland F. Griggs, 1943. Maitland F. Griggs Collection—43.98.1. All rights reserved, The Metropolitan Museum of Art.)—Page 9

PLATE 36



Henri Rousseau

Canal
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Vuillard

Interior
—Page 22

Bonnard

Interior with Lamps
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Henri Rousseau

Landscape with Kiosk
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Henri Rousseau

Landscape at Charenton
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The Agony in the Garden
(Reproduced by courtesy of the Trustees,
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Henri Rousseau

Park Montsouris
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Pissarro

Garden
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Henri Rousseau

Suburban Street

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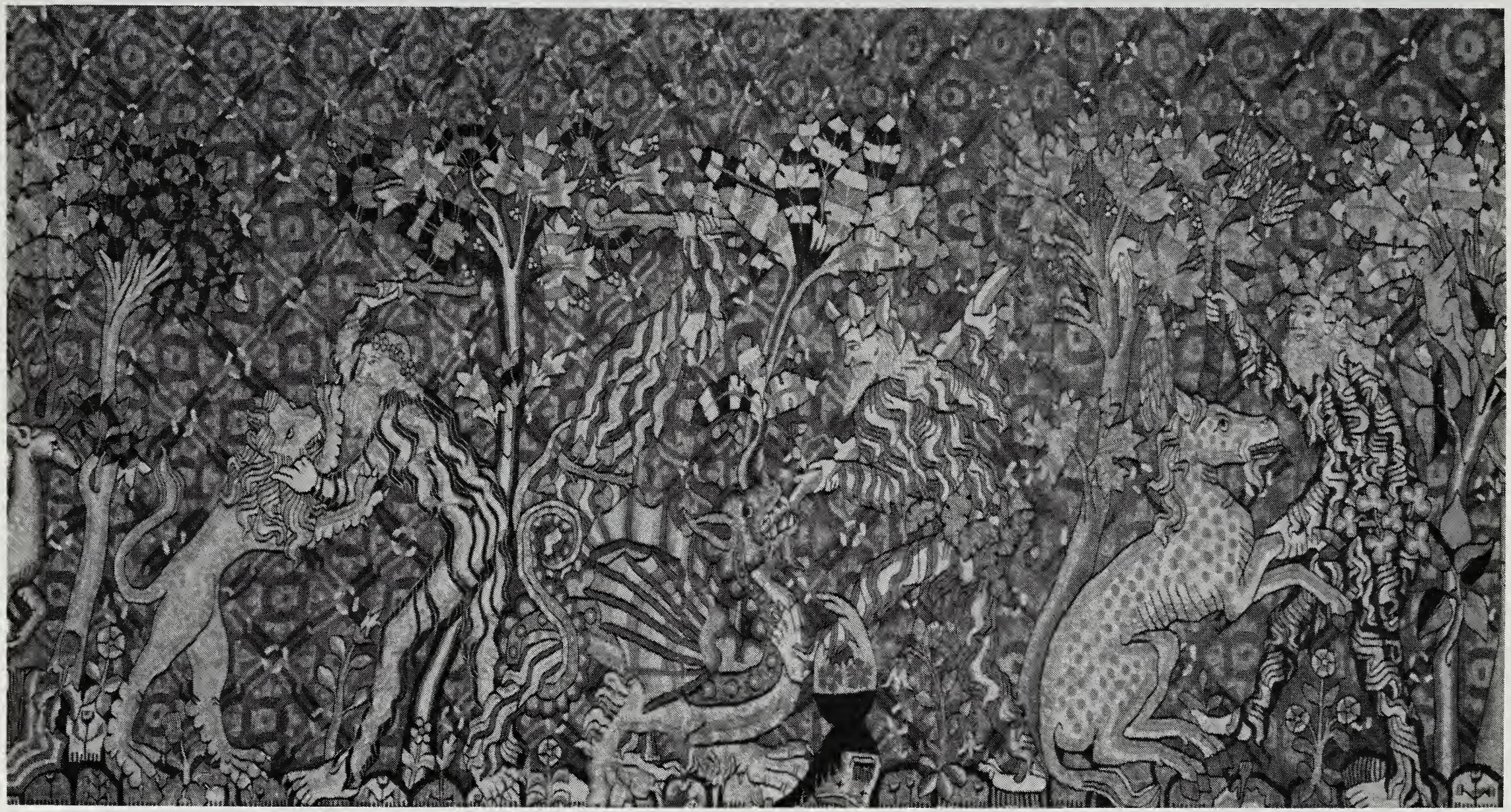
Susan Cray
New Jersey (Cut-Out)

Country Scene
—Page 5

Henri Rousseau

Scouts Attacked by a Tiger
—Pages 5, 6–7, 9–11

PLATE 47



Tapestry
Late Fourteenth to Early Fifteenth Century
Upper Rhine, Germany (Wool and linen, 98.7 × 482.5 cm)

Wild Men, Animals and Moors
(Charles Potter Kling Fund. *54.1431,*
Courtesy, Museum of Fine Arts, Boston)—Page 14

Pietro Perugino

Christ Giving the Keys to Saint Peter
(Sistine Chapel, Vatican—Photograph: Alinari/Art Resource, New York)—Pages 13, 14

Manet

Men Tarring Boat
—Page 21ftn

PLATE 50

Gauguin

Bretons by the Sea
—Page 16

Pisanello

The Vision of St. Eustace
(Reproduced by courtesy of the Trustees, The National Gallery, London)—Page 10

PLATE 52

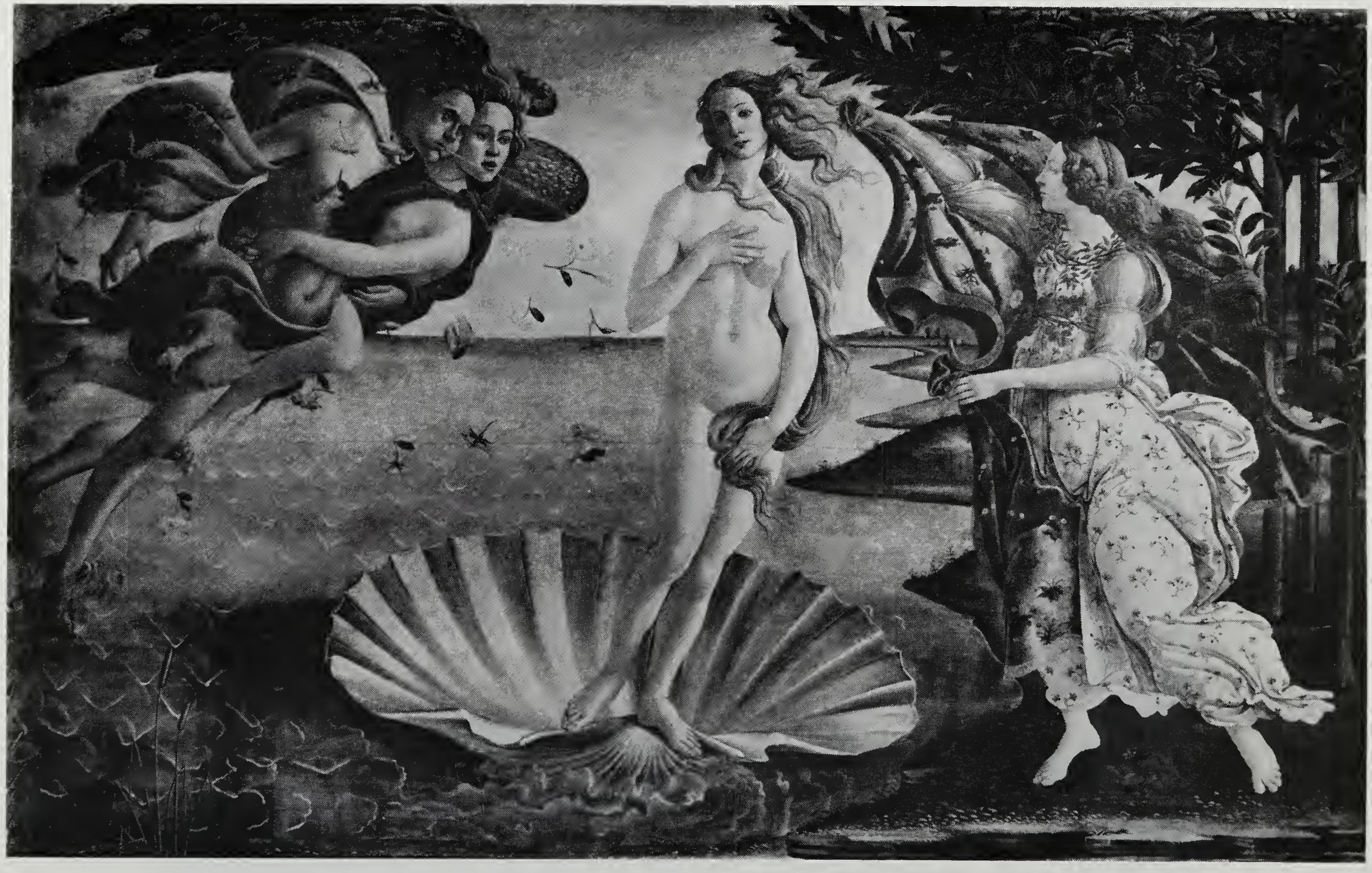
Jan van Eyck

St. Francis Receiving the Stigmata
(The John G. Johnson Collection, Philadelphia)—Page 12

Botticelli

Primavera
(Uffizi, Florence
—Photograph: Alinari/Art Resource, New York)—Page 10

PLATE 54



Botticelli

Birth of Venus
(Uffizi, Florence
—Photograph: Alinari/Art Resource, New York)—Pages 12–15

Henri Rousseau

Fishermen
—Pages 4–5

Henri Rousseau

Baptism—The Family
—Page 6

Redon

Killing the Dragon
—Page 17

Renoir

View of Cagnes
—Page 18ftn

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